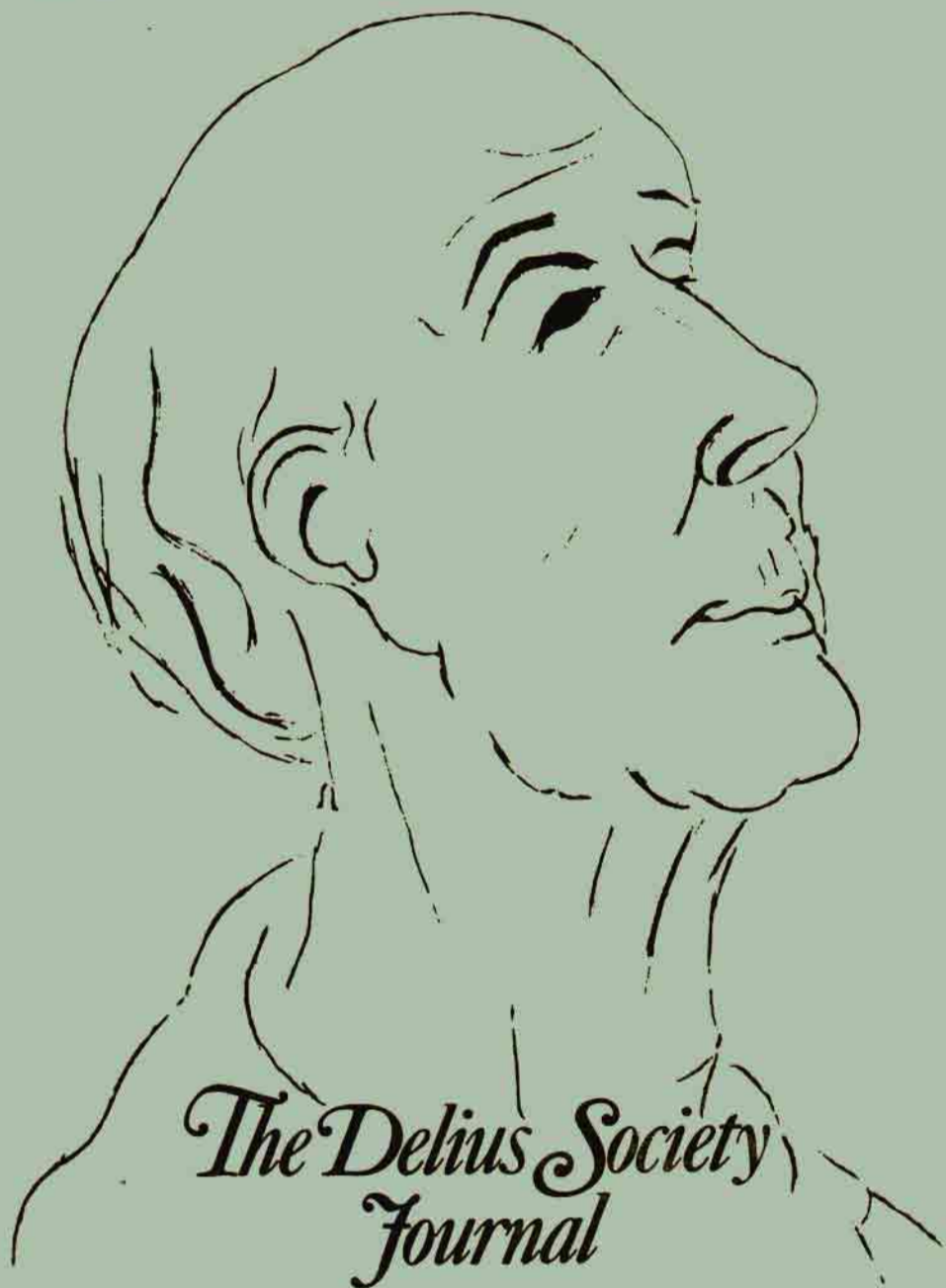


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The Delius Society

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*The Delius Society*  
*Journal*

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## *Cover Illustration*

F Delius by Dawn Redwood (after Kapp)

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## EDITORIAL

Probably the most exciting news this quarter is the information that World Records are scheduled to release "The Music of Delius", Volume 11, on SHB 54 in September 1979. The box will consist of six LPs of the Royal Philharmonic Orchestra conducted by Sir Thomas Beecham, the first two of which will comprise the 1948 recording of *A Village Romeo and Juliet*. The others will include the Violin Concerto (Pougnnet), the Piano Concerto (Betty Humby Beecham), *A Song of the High Hills*, the two *Dance Rhapsodies*, *Marche Caprice*, *Brigg Fair*, *On Hearing the First Cuckoo in Spring*, *Summer Night on the River*, *Summer Evening*, *A Song before Sunrise*, the *Irmelin* Prelude and the Intermezzo and Serenade from *Hassan*. There are two previously unpublished recordings: *Paa Vidderne*, and *Songs of Sunset* with Nancy Evans and Redvers Llewellyn, both recorded in 1946. Members are advised to look out for advertisements of discount record stores where considerable savings may sometimes be effected.

\* \* \*

*The Daily Telegraph* reported on 12th May that our President, Eric Fenby, besides completing the book on Delius's music that has now occupied him for some years, is also at work on the production of an orchestral score of *Margot la Rouge* for a BBC performance. It will be recalled that the full-score of this work has been lost for many years, although it would appear to have been extant when Eric Fenby and Robert Nichols used parts of it for the Idyll, *Once I Passed through a Populous City* in 1932. Dr. Fenby was also reported to be working on a reduced score of *A Mass of Life* for medium-sized choral societies.

\* \* \*

I am afraid that Robert Sabine's experiences in trying to view the Gunn portrait of Delius (*Journal* No. 62, p. 12) do not appear to be confined to Bradford's Art Gallery. Recently I spent a few days in Aberdeen and decided to use the opportunity to see the Gunn painting of the head of Delius there. My enquiries brought a similar reaction: "No, it isn't on permanent display, and you would have to write in several days before your visit if you wanted to look at it — but, in any case, the post of curator is vacant at the moment, so you would probably have received a negative reply even if you had applied in advance". It seems quite clear that these galleries attach little value to the Delius portraits they possess, and one wonders therefore if it were not better that these works of art should be housed somewhere else where they can be seen by those who are interested in them. The thought arises: would it be beyond the capabilities of the Delius Trust to either buy or obtain them on indefinite loan and place them in some locality where they could be readily available for viewing? Up to now the Trust has

done admirable work in sponsoring recordings and publications of scores (and occasionally literary works), but with the expiry of the copyright not far off, perhaps it is time for it to extend its attentions to other items of Deliana?

\* \* \*

On my visit to Aberdeen I paid a visit to our most northerly U.K. member, Rev. R. Inkster, and during the course of our pleasant conversation he mentioned that he is anxious to obtain a copy of Sargent's recording of *Songs of Farewell*. Perhaps any member who has one for disposal would contact him at 197, Westburn Road, Aberdeen?

\* \* \*

We are always delighted to welcome visitors to our meetings, and by a happy chance we have seen two-thirds of our Australian membership at London meetings this season! At Dr. Fenby's talk on 26th October 1978 we welcomed Dr. A. C. Maclaren of the University of Victoria, and on 9th April 1979 we were equally pleased to greet Mr. & Mrs. Jones of Linden Park, South Australia. (One is inclined to ask: if these members can make such efforts, why do not more London members attend meetings?)

\* \* \*

As many members will be aware, Delius was *This Week's Composer* on the Radio 4 morning programme during the week 16th - 20th April. The recordings played were as follows:-

- MONDAY:      *On Hearing the First Cuckoo in Spring, In a Summer Garden* (The Hallé Orchestra conducted by Sir John Barbirolli), String Quartet (Fidelio Quartet).
- TUESDAY:     *Over the Hills and Far Away, Brigg Fair* (Beecham), *North Country Sketches* (Groves). (Royal Philharmonic Orchestra)
- WEDNESDAY: *A Song of the High Hills, Paris*. (Royal Philharmonic Orchestra and Choir conducted by Sir Charles Groves) Three Preludes for Piano (Martin Jones)
- THURSDAY:   Violin Sonata No. 2 (Holmes, Fenby), *Caprice and Elegy* (Beatrice Harrison, conducted by Fenby). *Florida Suite* (Royal Philharmonic Orchestra conducted by Sir Thomas Beecham).
- FRIDAY:       'Cello Sonata (Isaac, Jones). *Appalachia* (Hallé Orchestra, Ambrosian Singers and Alun Jenkins, conducted by Sir John Barbirolli).

Unfortunately there has been little Delius broadcast since then, and there is no work by him in this year's Promenade Concerts.

\* \* \*

Mr. Michael Manning writes from Canada that Delius is beginning to receive increased live performances and radio broadcasts there. He enclosed the programme of a series of Vancouver Symphony Orchestra concerts given on 28th and 30th April and 1st May, in which *Brigg Fair* was included. The conductor was Kazuyoshi Akiyama. On 28th May *Sea Drift* was performed in Ottawa.

\* \* \*

Talking to Evelin Gerhardi after the Annual Dinner led to an important piece of information coming to light. I chanced to refer to what has always struck me as the most fascinating illustration in *Delius: A Life in Pictures* — the one on page 27 where Jelka Rosen and Ida Gerhardi are seen at a painting class in Paris. A valuable photograph this undoubtedly is, yet somehow I never managed to reconcile the blonde Jelka with the squatting brunette seen there. I now understand that the caption is erroneous, and that the student standing third from the right is Jelka.

\* \* \*

At the AGM I reported that pressure of work had forced me some months ago to inform the committee that I would reluctantly be unable to continue editing *The Delius Society Journal*. Their response was to persuade me to remain in this capacity whilst being relieved of the burden of dispatching the magazines. This I have agreed to do for the coming year provided that a group of volunteers is **formed from outside** the committee which will undertake to get together just four times a year to put *Journals* into envelopes and post them. At the moment this job is being done by the Chairman and the Treasurer, which I feel should not be the case. So far only one volunteer has contacted me: could we have some more, quickly, please? At the same time I would like to draw readers' attention to my new address and telephone number which appear on page 1.

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## Delius Society AGM and Dinner

Nearly fifty members met at the Pavlovs' Arms in London on 9th June 1979 for the AGM and slightly more than that number attended the dinner in the evening. Once again guests from overseas were present, and this year included Frau Malve Steinweg and Frau Evelin Gerhardt from Germany and Mr. & Mrs. William Parr from Willingboro, New Jersey.

Whilst it is not intended that this brief digest should be a complete summary of all that took place, certain matters raised are of immediate interest. A question concerning the possibility of a record being made of Delius songs elicited the information from Mr. Felix Aprahamian of the Delius Trust that this matter had been discussed some time ago, and that it had been decided that the most suitable person to make such a recording was Miss Elizabeth Söderström, particularly as she was the only international artist who could sing the Scandinavian songs in their original languages. She had been approached and supplied with copies of the songs, and her response was awaited.

The gap between the meeting and the dinner was filled by Malcolm Walker's long-awaited talk on Norman O'Neill. It was pleasant to welcome as guests O'Neill's grand-daughter, Mrs. Katherine Jessel with her husband, who also remained as guests of the Society for the dinner. It was pointed out that Mrs. Jessel's mother, Yvonne O'Neill, shared with Malve Steinweg the distinction of being Delius's god-daughter, while Katherine herself is Eric Fenby's god-daughter.

The disappointment of the evening was the news that our President was unfortunately indisposed and he and Rowena would not be able to join us. We drank his health and sent our best wishes for a speedy recovery. Other guests who were able to come included Felix Aprahamian and Norman Millar of the Delius Trust. Felix took the chair and both made speeches; in his, Mr. Millar disclosed that English Opera North has taken over the Welsh National Opera Company's plan to mount *A Village Romeo and Juliet* (in the coming season, it is hoped) and that Lord Harewood is also keen to produce *Koanga* at the Coliseum. He also informed the gathering that Barclays Bank, which has hitherto been co-trustee to the Delius Trust, has now been replaced by the Musicians' Benevolent Fund, a move which should in no way alter the functioning of the Trust. It is hoped to include an article about the Delius Trust in a future issue of the *Journal*. Later in the evening Malcolm Walker announced that Dr. Fenby's record, sponsored by Harveys, is due for release in July.

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**Footnote:** Since writing these notes I have spoken to Dr. Fenby who assures me that he is now very much better.



## 45th Norfolk and Norwich Festival

On Tuesday 12th June I was privileged to represent the Delius Society at a reception given at the Coliseum at which Norman Del Mar announced his plans for the 1979 Norwich Festival. Our newest Vice-President was in good form and began by naming the three composers with whose music he had been most closely associated; Strauss, Delius and Mahler. The one common strand linking these three was the fact that they had all set portions of Nietzsche to music, and he had thus conceived the notion of a Festival opening with *A Mass of Life*, ending with Mahler's 3rd Symphony, and taking in en route *Also Sprach Zarathustra*. The three were also all admirers of Munch (Norman called him 'Monk', but we will forgive him on this occasion), who was, of course, a personal friend of Delius, so a Munch exhibition was also logical.

Somewhere between the cold chicken drumsticks Mr. Del Mar and I shook sticky hands and he told me how honoured he was to have been invited to become one of our vice-Presidents. He went on to mention that he will be "holding court" (his words) each lunchtime in the Festival Club bar in the Maddermarket Theatre, so I promptly booked him to give priority to the Delius Society on Saturday 13th October at 12 noon, which he kindly consented to. By this point John Amis had joined the conversation and so your resourceful Editor (who becomes extraordinarily persuasive after a couple of glasses of wine) roped him in as well. I have also done my best to ensure that the bar at the Festival Club (of which all who attend Festival events automatically become members) serves real ale.

On Saturday, 13th October breakfast will be served at Felmingham Hall at 9 a.m., and I suggest that members use the morning as free time — probably many will wish to go to Norwich and see the sights. We will then meet in the Festival Club bar at noon, and will also have lunch there. In the afternoon we will go to the Sainsbury Arts Centre, about two miles away, where the Munch exhibition is being held. Dinner has been ordered at the hotel for 6.30 that evening, after which we shall travel to the home of our member Mr. P. Somerset Fry, who has kindly invited us to hold our meeting there. This is some four miles away at Burgh-next-Aylsham. I would like to take this opportunity to thank Mr. Fry for the help he has given me in organising the weekend. Several members have already indicated that they will be able to give lifts for these journeys to those without their own transport. I should point out, however, that I did not intend to give the impression in my last editorial that lifts would be available from London on Friday, 12th October. Members are advised to make their own travelling arrangements on that day; there is a station at North Walsham, which is about four miles away from Felmingham Hall. A reliable taxi may be obtained on North Walsham 3880, and another on 2100. As stated before, members coming from work on the Friday evening are advised to go straight to Norwich, where the station is only a few minutes' walk away from St. Andrew's Hall where *A Mass of Life* is being performed.

There appears to be a train with a refreshment car which leaves Liverpool Street at 4.30 p.m. and arrives Norwich at 6.40 p.m., but members are advised to check this nearer the time. (The later train, at 5.30 from Liverpool St., is not scheduled to arrive at Norwich until 7.25 p.m., which is too late for our purposes.) For the benefit of those members who intend to arrive at the hotel earlier in the day the evening meal has been ordered for 5.30 p.m., to give plenty of time to get to the concert.

Ticket prices for *A Mass of Life* are as follows:— Stalls £5.50, £4.50, £3.50; West Gallery £5.50, £4.50; North and South Aisles £2.25; Unreserved £1. The West Gallery has been recommended for sound and I have therefore booked on behalf of the Society a block of seats at £4.50 in that area. These may be obtained from me (on a first-come, first-served basis) as soon as this *Journal* is published; please make cheques payable to "The Delius Society". Members who prefer to make their own booking arrangements should write to: The Box Office, Theatre Royal, Norwich, sending a blank cheque with the words "not to exceed....." entered between the cross lines, and made payable to "Theatre Royal, Norwich". An alternative price or position should be specified and a stamped, addressed envelope enclosed. Booking opens to the general public on 23rd July.

By mid-June Felmingham Hall had been completely booked by Delius Society members and arrangements were being made to accommodate the "overspill" at another hotel nearby. A highly successful weekend may be anticipated. Do not forget to bring this *Journal* with you!

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## After Editing Delius's *Hassan*

By Robert Threlfall

Much has already been written about Delius's last work for the stage; and after more than 50 years, interest in the circumstances surrounding its composition and production now seems greater than ever. In a recent book (1) Dawn Redwood has presented a fascinating collection of documents and information bearing on *Hassan* and its early performances in Germany and England, to which Christopher Redwood contributed a valuable chapter on Delius's musical share. It is to a slightly different viewpoint — that of publication — that a few moments' attention is now invited. It had become increasingly apparent to the Delius Trust and its advisers that the absence of a printed orchestral score of *Hassan* was a state of affairs that could not be allowed to continue: a number of editorial and technical problems then had to be faced and solved before such could be issued, and these it is the purpose of the present notes to elucidate.

To do so, it will be necessary to look back for a moment to the origins of the work. Delius's original response to Basil Dean's commission, in 1920, had been to produce preludes to each of the five acts, ballet music to Act 2, and musical settings or backgrounds to the

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(1) *Flecker and Delius — the making of 'Hassan'*,  
Thames Publishing, 1978.

various highlights indicated: the Serenade, Soldiers' chorus, Procession of Protracted Death and Closing Scene. Performed thus at Darmstadt for the première in 1923, and still adequate in this form for a staging limited in space or resources (as has been recently proved once again by the performance in Perth, Western Australia, musically co-ordinated by Rachel Lowe), it proved inadequate however for Basil Dean's more spectacular production in the vaster area of His Majesty's Theatre later in 1923. For this, many musical changes were made: the Serenade was rescored; the ballet, Soldiers' chorus and Closing Scene were greatly extended; and extra movements were written to cover the changes of scene demanded by Dean's "acting edition". Piano (vocal) scores of both "versions", arranged by Philip Heseltine, were issued; one before, the other during or soon after the London performances. The later of these two publications extended the original 40 pages to 67.

When it came to the question of publishing a printed orchestral score, Boosey & Hawkes, as holders of the copyright, very rightly insisted that such a score must agree in sequence and content with Philip Heseltine's revised vocal score, already declared by Delius to be "absolutely complete and correct." Regretfully, no space could be found, in what is already a bulky volume of over 200 pages, for variorum readings or apparatus criticus; perhaps however an opportunity for thesis-writers has thus been created! As sources, three MS orchestral scores of *Hassan* are available. First, the original score (A) of 1920 survives, partly inked in by Jelka Delius and others over Delius's shaky pencilling, partly fair copy in Philip Heseltine's hand. A set of MS parts also exists agreeing with this score; German annotations in pencil and performance details (such as the harpist's frantic pedalling) attest to their use at Darmstadt. From this first score, apparently, two copies were made: one (B) for Dean's use, in a very clear and neat hand, another (C) for Universal Edition in more than one clear and accurate (though less neat) writing. When it came to the incorporation of the extra 1923 pages, these were copied very neatly (though often very inaccurately) and added to the UE score, thus promoting it to the Cc; they were also spatchcocked (with considerably less calligraphic finesse) into Dean's score, now Bb, partly in the hand of his musical director Percy Fletcher. Both scores B and C had had corresponding sets of parts raised, and these were also duly upgraded to conform with Bb and Cc. The demands of Dean's staging led to further modifications to Bb (both cuts and additions) which were doubtless in spite of, rather than because of, the composer; on the other hand, the parts corresponding to Bb — having stood the test of authentic performances — are a more accurate and valuable source in case of query than the other set, which reflects all the copyist's errors from Cc. As "copy" for the processing of the newly-published score, however, a photocopy of Cc was used — though care was taken to correct it first, by reference to the other available material. This new score thus also agrees in sequence and content with the revised vocal score approved by Delius: the publishers naturally having no wish to reconstruct the His Majesty's performance in their score.

After what has been said above, it will be no surprise to learn that

the establishment of a definitive musical text was, in a number of passages, difficult if not impossible. The absence of space for discussion of such readings in the new score may be sufficient justification for mentioning here and now a number of places where silent decisions had to be made in the attempt to produce a reasonably consistent and accurate text for practical use. Many lesser similar details must remain unlisted for the time being.

1. The semiquaver "Street of Felicity" motif in the flute, prominent in Acts I/2 and II/2 reads: E, F sharp, B, E throughout in all Dean's parts and Act 1 of his score; the original MS score's various readings are (with one exception) preserved in the published piano scores. The new score follows Dean's score.
2. At bar 26 in the prelude to Act 1 and bar 27 in the Divertissement, all scores and parts agree on the trombone notes. It is surely more likely that they should belong to the tuba, but the sources are respected in the new score.
3. Despite Delius's accolade, not all errors were eliminated from Heseltine's revised piano score. In Ishak's poem, for example, at bar 13 the C should be sharp; at bar 14, on the last beat, the B should be flat.
4. In the music to Act 3 at bar 5 after curtain up, the trumpet part rises from A to B, the latter note being pencilled into the original score at the turn of the page. Though blending with the contraltos, it may be that A was intended throughout: a part for trumpet in B flat may have been the source of this reading.
5. A number of queries arise in the Soldiers' chorus (Act III/2). The basses *pizz.* at the outset, *?arco* at the tutti; likewise the drum part, unfettered by a "Theatre pair"; these seem likely, though not confirmed by all the material. In bar 20, the G sharp was added in Heseltine's revised score (he omitted to add it on the repeat in bar 42 however) so this reading has been established in all relevant parts. The piano score evidently errs in bars 23 and 45, when the 3rd and 4th tenor notes should be A, B (not B, C); also the third R.H. chord in bar 13 should be C sharp, E natural, C sharp. The harmony at bar 60 of this (revised) piano score agrees with that of the original orchestral score; the later scores Bb and Cc place the sharp before the C, not the F — a reading not followed in the new publication, however.
6. The scoring of the full orchestra's chord after the last fanfare in Act 3 had to be reconstructed from the parts.
7. The prelude to Act 4 reveals discrepancies. Dean's material clearly adds a sharp to the Cor Anglais' A in bars 10-11, and the *pizz.* basses read C sharp, G, A sharp (instead of D, A, F sharp). At bar 19 the lower harmony (A, F sharp in the piano score) reads B, G sharp in all the orchestral material. The 2 bars of harp notes (24-5) should probably be taken as harmonics to double the flute part. At bar 49 no agreement seems possible on the trombone note: some sources read C flat, altered in others to C natural; but B flat has been chosen from the piano score (which also confirms

the flute and oboe readings in this and the next bar). At bar 55 the G sharp (concert) in Cor anglais and first Horn calls for an added accidental in the piano score.

8. The last 2 bars of the Act 4 entr'acte have a strange look. All sources agree with the reading given, though one cannot but wonder if the number of ledger lines in the original MS (no longer extant for this movement) was misread as one too little, thus causing the bass harmonies to rise from C, G to E, B.
9. At bars 26-7 of the prelude to Act 5, the original score has the drums playing B; Dean's score adds a flat. B natural could well be correct in the context (= C flat) and is retained.
10. In the Procession, as also in the prelude to Act 4 and the Closing Scene, an attempt has been made to clarify and make consistent the instructions for muting, especially for the brass. In the Closing Scene, also, a cut had led to tautological directions.
11. In the "Prelude to the last scene", sustained notes for the second players at the upper desks are pencilled into some of the material; also woodwind underlinings of melodic or other detail. At the *Quicker* passage, drums and muted trumpet were likewise indicated. All these additions appear *unecht*, and are rejected without a tear (some pages of this movement, copied by Eric Fenby, now in the Delius Trust Archive, Vol. 31 ff. 35-6 verso, support this decision). On the other hand, the flute trill in all the material at bar 11, deleted in Dean's score and parts (doubtless because it clashed) has been unashamedly delayed a bar: it now supplements the harp and blends both in harmony and orchestrations in bar 12.
12. In the Closing Scene, apart from one or two queries settled by reference to Dean's parts and Heseltine's later piano score, and ambiguities as to the trombone's clef (G in the tenor or C in the bass?), the full chorus parts have been added from the piano score: the MS orchestral scores lacked the soprano and alto voice parts.
13. A number of places in the Ballet music were ambiguous as to *arco* and *pizz*: an attempt at clarification has been made.

Dynamics and phrasing marks presented another major problem, complicated by the superimposition of Beecham's famous blue pencil in some movements for which he had evidently used scores Bb and Cc sometime or other. Following the agreed terms of reference, these indications were not incorporated in view of their incompleteness; but some effort was made to regularize dynamics and phrasing with reference both to the original MS and to Heseltine's arrangements thereof. In this score, where the exigencies of the pit led Delius for once in the direction, if not the style, of Strauss's *Ariadne* and the inter-war large chamber ensembles, problems of balance arise more perhaps than in any other of his works. Acoustics and the circumstances of performance must often demand the exercise of the conductor's experience and discretion. Any rehearsal time which is saved by the clarity of the new score may perhaps be placed at the service of such problems; which, unlike the musicological problems of charting a route through differing sources, demand solution afresh at every genuine performance.

# Some Thoughts on Fischer-Dieskau's Book

by Douglas Scorgie

For all English speaking readers, musically inclined, this is a very important book. It sets out not only the relationship between two intellectual giants and creative artists (Wagner, 1813-1883, and Nietzsche, 1844-1900) as close friends and later as personal enemies, but their influence on the succeeding generations, especially in Central and continental Western Europe — such as Rilke, Thomas Mann, Freud and Alban Berg in the German speaking world: Gide, Sartre and composers of Debussy's generation in France. I advisedly say "English-speaking people" because philosophy plays a negligible rôle in the education of the empirical Englishman. This book fills a big hiatus for all such.

It is a pity that the English publisher failed to iron out innumerable passages of "Mittel Europa" English, or correct the myriad "American spellings" that irritate so much on a first reading of this book: but its contents in its cogency, the enthralling power of Wagner's musical achievement, the two musical revolutions he effected with *Tristan* and the third act of *Parsifal*, his final achievement of the idea of Bayreuth, the different tonal world he created for each successive music drama: and the setting out of the life story of Nietzsche, his gradual separation from Wagner, his ill-health and loneliness, his originality as a philosopher, thinker and poet, his wished-for displacement of Wagner as a composer, all these things and many more as told by Fischer-Dieskau, make one forget the *ersatz* style on second and third re-readings.

For all members of the Delius Society, this book is a must for the bookshelf. Important pages in the book are pp. 16, 25, 133 and 186-7, that depict the growth of a great friendship and the shattering of that friendship.

## COMMENTS AND INTERPOLETED NOTES.

### a) SCHOPENHAUER.

The common ground of the budding friendship was music and composition, the Greeks, and Schopenhauer and Wagner isolated in Tribschen. The last 2½ thousand years have been studded with intellectual giants in philosophy, but it would seem that only Schopenhauer and Nietzsche in this group have been gifted with music within their mental fabric. This was a part of the great attraction of Wagner for Schopenhauer, during the gestation and composing of *Tristan*. The world as Will and Idea attaches great Importance to Art, especially the Art of Music which "expresses Ideas ("Ideas" are not to be confused with mere intellectual concepts) as the permanent essential forms of the World and all its phenomena. Music directly exhibits the inner working of the will itself". The considerable pessimism of Schopenhauer can be felt in *Tristan* and altered the original hopeful ending of *The Ring* to the tragic conclusion we now know. Schopenhauer supplied conscious formulas to what was already deep in Wagner's psyche.

## b) THE YOUNG NIETZSCHE.

Young Friedrich was born when *Tannhäuser* was being completed: his father, a Lutheran clergyman, being born in the same year as Wagner: and King Ludwig of Bavaria was the same age as the junior Nietzsche. At school he gave indications of creative power in music, but graduated from University as a brilliant classical scholar, so that his appointment to the Chair of Philosophy at Basle University when only 25 years old was felt to be a just reward of his gifts. He was introduced to Schopenhauer by the enthusiastic Wagner, and in his short life reached such intellectual pre-eminence in philosophy that he is today considered a major link in the long line of these eminent thinkers reaching back to Plato. Cosima and Richard happily took the young professor to their hearts, seeing him as a brilliant recruit for the Wagner cause: but at the same time they valued Nietzsche as an exploratory thinker.

Six months before his death Wagner told Nietzsche's sister Elizabeth, "Tell your brother, ever since he left me, I've been alone".

Nietzsche, in tune with Greek thought, language and culture, with the Graeco-Roman stoics, for whom the world was not governed by a purpose (see the writings of the Emperor Marcus Aurelius) was soon to become violently anti-Christian: whereas Wagner increasingly saw himself as Artist and Redeemer. With *Parsifal* beginning to stir within him, he began to discern a spiritual goal (as do all creative artists who live long enough to sense that the "exhaustless freshness of each early morning.....must close, their life begins" and write this into their Hurd period works.

The publications of the young Nietzsche, though valued by his immediate circle, were however rejected by all academic colleagues for his lack of scientific method — "You cannot expect a scholar to condemn knowledge and see a redeeming and liberating power in Art alone". (Schure)

## c) THE GREAT DIVIDE OF THE EARLY 1870s

This became for Nietzsche a time of increasing isolation, he was physically often prostrate, troubled by defective vision and headaches, soon to give up his professorship (1875) and become a rootless wanderer, to cast off his mother and sister, and his very few friends were men only.

The new German Empire he regarded as a cultural menace. In himself he felt a "heartbreaking nihilism". He cut himself off from Bayreuth and Cosima and Richard deliberately, eschewed the first Festival music drama productions and would soon publish his vitriolic attacks on Wagner — *Human, all too Human*, *The Wagner Case*. Wagner with help from King Ludwig and interest from the German Kaiser himself, went travelling through Germany to collect friends and funds for the Festival Theatre, identifying himself with the new Pan-German patriotism, thereby divesting himself of his 1848 Revolution image that had brought him almost to his knees by the poverty and frustration of his long exile. Now the first symptoms of his heart disease began to show, that would terminate his life in 1883, depriving him of those ten extra years of life he asked for to round off his creative plans. Nietzsche's

increasing independence of mind increasingly loathed the idea of Bayreuth which he considered as the spent force of the German Romantic movement and called it "the sunset of Art". Nietzsche we can now understand was reaching more into the 20th century than being in his own epoch. For him Wagner was only an amateur scholar and dilettante — he "threw Socrates, Christianity and Schopenhauer at Wagner's head".

#### d) THE OLDER NIETZSCHE.

His friends could now be counted on one hand and his academic reputation was at a low ebb. But in the ten years up to 1888 (the year of his mental breakdown) all his most original works were to be written, not forgetting his most venomous attacks on Wagner. Gottfried Keller was one of the many in open opposition to both Nietzsche and Wagner. Thus *Spake Zarathustra* was written partly in 1883 in Rapallo (Wagner dying in Venice that February) and 1884. It is the most poetic of his works, though enigmatic, and is the first attempt to present the whole of his thought. In 1888 Georges Brandes (George Morris Cohen), Professor at Copenhagen University, recognised the importance of Nietzsche's new philosophy and in 10 years made it famous in Europe and America.

#### e) ZARATHUSTRA.

Here, Nietzsche considers the basic human drive as "The Will to Power", discussing this concept in the section "on Self Overcoming". The man with vision wants to perfect himself, to re-create himself, thereby becoming a "Creator" rather than a mere creature. To fail to achieve this level, men then descend to the use of crude power over others. The Overman is a higher type of man as opposed to the weak uncreative conformist as seen in the majority trapped in today's political world, and who may worship perfection, but are not the achievers of perfection. Nietzsche was opposed to the Christian concept of a "Creation in Time". For Nietzsche the image of eternity is the circle, i.e. Eternal Recurrence of the same events at gigantic time intervals. Overman and Eternal Recurrence belong together. The attainment by the self to Overman is a challenge and not a prediction: it is an antithesis to God. The uncreative, unachieving man has only a cowardly resentment against life. "The spirit stands free, stands amid the cosmos with a joyous and trusting fatalism — he does not negate anymore". Passion has to be controlled and creatively employed: the Overman is strong enough to affirm even the harshest suffering.

#### f) THE NAZI NEMESIS.

After Nietzsche's mental illness and eventual death (1900) his sister Elizabeth, as Mrs. Foster-Nietzsche, gained control of his manuscripts and notebooks, compiling out of them the misleading, incoherent book *The Will to Power*, which she published in two or three formats by 1910. She was a would-be friend of Adolf Hitler. The Nazi propaganda machine found ammunition for their race theories in her much bowdlerised publications. This 1930s propaganda is the more or less sum total knowledge of Nietzsche in the average English-speaking person's mind. Fischer-Dieskau's book enables a more just evaluation.



#### g) DEFECTS OF NIETZSCHE'S CHARACTER.

After Wagner's death, Nietzsche's attacks on him in print grew unbelievably more vitriolic and spiteful. His jealousy knew no bounds, nor does this book reveal whether King Ludwig was also paired with the "hate-object", he who has placed the whole world in his debt for making it possible that part of *Siegfried*, *Götterdämmerung*, *The Mastersingers* and *Parsifal* could be written down on paper at all, whereas Bruckner paid homage to Siegfried in his Eighth Symphony. For Nietzsche musico-dramatic art was now a falsity and Parsifal just Siegfried's "conversion to Roman Catholicism".

#### h) NIETZSCHE AS MUSICIAN AND COMPOSER.

Too little is said on this subject, with the result that the reader is left in uncertainty even as to how often Nietzsche indulged in composition. No mention is made of Fischer-Dieskau's Electrola Recording (5 discs) *Aufbruch des 20 Jahrhunderts im Lied*, in which two Nietzsche songs are recorded for the first time ever (as also two wonderfully prophetic lieder of the young Wagner that reach out into the yet distant world of *Götterdämmerung* itself). Just how musical Nietzsche was is left unresolved. For he did not hesitate to measure himself against one of the greatest composers of musical history.

One of Nietzsche's few lifelong friends was the composer Gast, whose music was stillborn as it was written, but Nietzsche considered this man to be a second Mozart and tried hard to get Hans von Bülow to conduct these works. Writing to Gast on July 23rd 1881, he said, having been playing from the vocal score of *Parsifal*, "When I was a boy, this was exactly the kind of music I composed. Why, a few passages of mine, e.g. *The Death of the Kings*, struck me as more poignant than anything in *Parsifal*..... how close I really am to Wagner".

Hans von Bülow (and others) considered that as a composer Nietzsche had little mastery of his craft. Over many years, Nietzsche analysed in detail Wagner's scores to attempt to unlock the secret of how Wagner composed. On page 195 of this book, an analysis of *Tristan* by Nietzsche is given which is plainly ludicrous.

In 1875 Nietzsche composed a large work entitled *Hymn to Friendship*. As late as 1886 Cosima explained in a letter to Felix Mottl that it was this composition that had brought about the final rupture between the two men. Late in 1881, Nietzsche heard Bizet's *Carmen* — an opera which he exalted to the skies to play off against Wagner, who in a single act of any of the mature works traverses a greater psychological field than Bizet achieves in all his stage works lumped together. Perhaps Nietzsche saw himself as Don Jose killing off the still adored "Wagner-Carmen".

#### f) THE NEED FOR A SIMILAR BOOK IN THE NEAR FUTURE.

This excellent book is a model for the important volume that has yet to be written on the life and art and philosophic attitude of the important composer, Frederick Delius, who is not yet acceptable in the "higher learning" centres or places where "they sing". Delius is a direct heir of Wagner himself as a composer and who intellectually lived by Nietzsche's aspiring thought: a genius in his own right, forging



## by

Despite predictably first-class playing and the welcome inclusion of the *Air and Dance* there is not much real joy for Delians in the recent Argo disc on which Neville Marriner conducts the Academy of St. Martin's in the Field in a selection of the shorter pieces (Argo ZRG875 £4.50). *On Hearing the First Cuckoo in Spring* and *Summer Night on the River* are surely pushed along too quickly and the phrasing is literal and lacking in affection, while the excessive speed of *A Song before Sunrise* is such that only a generalised impression of the piece is possible - there is much more to it than this. *La Calinda*, on the other hand, sounds rather sombre and is drawn out unnecessarily at the end, while the forward woodwind balance which is noticeable everywhere creates an unrealistic sound-picture in *The Walk to the Paradise Garden*.

Though it lacks the last ounce of distinction and sensitivity in phrasing and approach Vernon Handley's similar, though not identical, collection is an altogether better bet. For one thing the fuller London Philharmonic strings contribute a more authentic Delian sound, while Handley's tempi are generally more suited to conveying the ebb and flow of the music; he uncovers everything in *A Song before Sunrise* that Marriner glosses over. *Sleigh Ride* and the *Irmelin Prelude* replace the *Air and Dance* and *Hassan* excerpts on the Argo disc: otherwise, this remarkably inexpensive record contains *On Hearing the first Cuckoo in Spring* and *Summer Night on the River*, *La Calinda* and the *Intermezzo* from *Fennimore and Gerda*. (Classics for Pleasure CFP40304 £1.49). Neither of these, though, is in my view a match for Norman Del Mar's RCA collection, which offers most of the same pieces (though not *The Walk to the Paradise Garden*, *La Calinda* or *Sleigh Ride*) and includes the *Two Aquarells* and an outstandingly good account of the string version of *Late Swallows*. (RCA RL25079 £4.49).

The new recording that Eric Fenby has made with Yehudi Menuhin of the Violin Sonatas is bound to create great interest when it is released later this year. Meanwhile, I am glad to see the reissue of the 1973 disc of the same works on which he accompanied Ralph Holmes on Delius's piano. This contains a valuable bonus in that before the Sonatas Dr. Fenby movingly reconstructs his first disastrous attempt to take musical dictation from Delius, and shows how the almost unintelligible sounds the composer emitted on that traumatic occasion ultimately found their way into the Third Sonata.

This Sonata is by general consent the best of the three, though I have always had a soft spot for the strong stuff of the First, begun 25 years earlier. The second is the shortest of the three and, for all that it contains some lovely things, is perhaps the least satisfactory on the whole; the Third, owing its very existence to Dr. Fenby, is both finely constructed and rich in melody. Those who remember Albert Sammons in these works may find Holmes a trifle over-intense, but no minor shortcomings can really detract from this historic document. (Unicorn UNS258 £3.24).

Finally, Argo has reissued on its cheap label the splendid recital of Delius and Elgar Part-Songs on which *Midsummer Song*, *On Craig Ddu*, *To be sung of a summer night on the water* and *The splendour falls on castle walls* appear at their best. Admittedly Delius has only four numbers to Elgar's ten, but three out of the four are not otherwise available and the performances by the Louis Halsey Singers are exemplary in style and sensitivity; the Elgar ten include some of his finest. (Argo ZK23 £2.85).

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## Delius in Poetry

The two poems below, both of which concern Delius, have been sent in by members. The first was found by Miss Pat Kirke, who thinks it may have come from a ladies' magazine. The second, in rather less serious vein, was given me by Mr. Alan Sanders, who found it in an old volume of *Punch*, dating from the mid-nineteen forties. The initials at the end may stand for Victor Gollancz.

A Scene not Visited  
A few years ago,  
My sister went to Fontainebleu —  
If I had known  
At the time  
I would have told her, one fine day —  
To take a winding road  
Through the countryside.  
Down to the village of Grez.

There, in a rambling house  
Lived the blind Delius —  
I believe, at sunrise,  
Over verdant meadows  
You can still hear the first cuckoo  
Like the one  
He heard, in spring,  
Well over forty years ago.

And, at the end  
 Of the quiet enchanted garden,  
 On a summer night  
 You can hear his  
 Music rippling in the water, amid leaves —  
 And in Autumn,  
 Late swallows nestle  
 Yet in the old, decaying eaves.

Clive Anderson

Delius in the Evening  
 They shouldn't play Delius in the evening,  
     it is too sad to be borne;  
 those lonely notes on the clarinet,  
     those sultry hums on the horn,  
 the sweet rush up the violins  
     as they leave the bass bassoon  
 twiddle me round like a baby  
     in a treacle molasses cocoon.

I seem to be drowning in butter,  
     with caramel sauce in my hair,  
 and the sad soft harps pull me under  
     whenever I rise for air.  
 I know I'm not forced to listen,  
     I could easily twiddle the knobs,  
 but I want to have some sort of reason  
     for racking the room with my sobs.

V.G.

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## Correspondence Delius and Berg

In *Delius in His Historical Setting*, in *Journal* No. 62, Roland Gibson raises the possibility that Alban Berg was influenced by Delius. Interesting in this connection is an interview by Alan Blyth with Jascha Horenstein, recorded for the BBC in 1971. In reminiscing about various composers he had known, Horenstein commented on the "provincialism" of Alban Berg, whom he considered the only "man of the world" in the Schoenberg group. Apropos of this, Horenstein said of Berg:

"He knew something about the French school. He had admiration for Debussy, for Ravel. He knew, I knew—he talked once with me—he was very impressed by Delius, the *Messe des Lebens* — *Mass of Life* — by Delius. He was very much impressed by it. He was very much impressed by thinking of Scriabin, of Scriabin's music. He admired very much Busoni."

For any who are interested, the recording of this interview was issued on Unicorn RHS — 320-1 in Great Britain and on Nonesuch HB—73029 in the U.S. as part of the two-disc album containing Horenstein's splendid live performance of Mahler's 6th Symphony with the Stockholm Philharmonic Orchestra.  
Robert F. Munro, Lafayette, Indiana.

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## The Delius Society Dinner

Dear Christopher Redwood,

Both my husband and I were very touched at the great hospitality we were shown last night by the Delius Society. It was particularly warming for me to realise that my family's association with Delius can still mean so much to people, and if there is any way in which we can assist the Society in the future I hope you will let us know.

With all good wishes and many thanks,

Guildford.

Katherine Jessel.

Dear Editor,

I realise the Paviours' Arms, from the point of view of size and location, is an almost perfect venue for the Society to hold its AGM and Dinner, but I do feel the management of this Inn are taking us for granted. The carpet had not been swept before our use of the room and the food was almost beyond belief. I would suggest before booking here again next year we either look for a different meeting-place or have strong words with the management of the Paviours' Arms.  
Cheltenham.

Ned Burgess.

● The above two letters would seem to prove that it is not possible to please all of the Delius Society all of the time! The choice of Dinner venue has always been a vexed subject, and it is probably true to say that your committee has wasted more time arguing over this subject than any other single topic in recent years. Most members seem to have approved of the Paviours' Arms for the past four years, but it would be interesting to hear other views before a booking for next year is made—Editor.



## For Sale

Mr. P. Delrue, of Bryn Celyn, Chapel Street, Caerwys, Mold, Clwyd, wishes to dispose of thirteen Delius 78s, all conducted by Sir Thomas Beecham. They include *Appalachia* (7 records) and *Paris* (6 records), with *Eventyr*, the closing scene of *Koanga*, the *Irmelin* prelude, *La Calinda* and two excerpts from *Hassan*. Anyone interested in purchasing these should write to Mr. Delrue with a reasonable offer, or a proposal to exchange for LPs. Mr. Delrue is a hand bookbinder, and can obtain rare secondhand books for members.

## FORTHCOMING EVENTS

August 30th at 7.00 p.m.

At the British Music Information Centre, 10 Stratford Place, W1 (off Oxford Street, opposite Bond Street tube Station) Delius Society meeting. John Bishop talks on Frank Bridge (1879—1941).

October 12th at 7.30 p.m.

*A Mass of Life* in St. Andrews' Hall, Norwich, with Jacqueline Delman, Norman Proctor, John Mitchinson, Thomas Hemsley and the Philharmonic Orchestra conducted by Norman Del Mar.

October 20th,

Norwich Festival recital by Manong Parikian (violin) and Malcolm Binns (piano) including Sonata No. 2 for Violin and Piano by Delius.

October 25th at 7.30 p.m.

Delius Society Meeting at Holborn Public Libraries, Theobalds Road, London WC1. Speaker: Dr. Eric Fenby.

November 29th at 7.30 p.m.

Delius Society Meeting, 7.30 p.m. at Holborn Public Libraries, Theobalds Road, London WC1. Barry Illise talks on "Eventyr".





